

CREACT4MED Mapping: Best Practices

Application Number: BP_72

1. Basic info*	
Email Address	contact.4sfest@gmail.com
Title of the Best Practice	FeMENA - a training program for female djs and producers of electronic music
Name of the Applicant	Hasna Jabir
Is the BP a registered legal entity?	Yes, I will send the certificate of registration by email
Website	https://4sfest.com/
Country	Morocco;
Subsector	Arts and culture (cultural heritage, gastronomy, visual arts, performing arts, leisure and recreation, crafts);Media (publishing, TV & radio, digital media, film and video, music);
Category	b) Ecosystem enablement;c) Local and regional cooperation;
Year of establishment and duration	10/11/2016
Target group of the BP	FeMENA is a training program for female and non-binary producers and djs in the electronic music sector in Morocco. There is a lack of professional opportunities in the cultural sector. That's why those artists face difficulties in the production of an event and the management of their cultural project. This is already the case for male artists, but even more so for women and non-binary artists.
1. Best Practice Characteristics	
Problem Statement	<p>The electronic music sector in Morocco suffers from a lack of professional opportunities for emerging ed artists. Those artists face difficulties in the production of an event and the management of their cultural project. This is already the case for male artists, but even more so for women and non-binary artists.</p> <p>The FeMENA project aims to strengthen their ability to integrate into an increasingly changing music market dominated by digital platforms where North African repertoires are still poorly represented.</p> <p>FeMENA is also a network of artists and people advocating diversity, equality and inclusion in the electronic music scene in the MENA/SWANA region.</p>
Mission Statement & Value proposition	<p>4S Fest Association is a non-profit organization dedicated to empowering actors of the music and digital art sectors in Morocco.</p> <p>Our mission is to provide these artists with the tools and knowledge they need to navigate the art market in an autonomous way.</p> <p>We do this by designing skill-building programs and creating opportunities for peer-to-peer learning, co-creation, performance, and networking.</p>
Results and growth	<p>Prior to initiating the program, we assessed the situation by engaging women artists already established in their careers. This engagement aimed to delve into the challenges they encounter within the sector, ensuring the program's finalization addresses these issues effectively.</p> <p>Residencies</p> <p>The residencies were conceived as spaces of creation, experimentation and reinforcement of artistic, technical or managerial skills. A "suspended time" where artists can fully dedicate themselves to the development of their projects.</p> <p>Two residencies have been organized in 2021 and 2022</p>

	<p>In the context of the FeMENA program, the residencies also represent a "safe space" that provides an opportunity to connect with other female or NB artists in the local electronic music community.</p> <p>One to one sessions These sessions represent a continuation of the group workshops carried out during the first residency. => Three types of one to one sessions supervised by recognized artists in the sector were organised :</p> <p>a. Technical sessions : Following an initial evaluation of the residency and the ongoing exchange with participants we raised the need to approve the technical skills in using Ableton.</p> <p>b. Artistic : In a logical continuation of the one-to-one technical sessions, these artistic direction sessions aimed to develop the musical projects of the artists (mentees) and give them guidelines to strengthen their musical creation.</p> <p>c. Managerial :. As we reached the stage of finalizing the track, it was time to fill in the gaps in knowledge of the realities of the profession among the nine artists accompanied by the FeMENA project.</p> <p>3. (1) Research paper about the place of heritage and traditional music in artistic work . This topic is particularly important in formerly colonized territories with still emerging cultural industries.</p>
<p>Strategy to be financially sustainable</p>	<p>In order to be financially sustainable, we relied on a multiplicity of partners to benefit from as much space as possible for our activities.</p> <p>As an association committed to achieving financial sustainability, we employ a diverse range of strategies to ensure our continued growth and impact. Our journey began with a business model primarily reliant on co-founders dues and ticketing for events. However, as our association expanded and embraced more ambitious long and medium-term projects, we recognized the need to diversify our revenue streams.</p> <p>One pivotal approach we've adopted is securing grants from multiple funders to support these projects. We understand the value of external funding, not only in terms of financial support but also as an affirmation of the importance of our initiatives. For instance, one of our flagship projects, FeMENA, received regional funding from organizations like AFAC (Arab Fund for Arts and Culture) and the British Council, which supported its growth at the national level. This strategic expansion of our funding sources not only stabilizes our financial position but also amplifies the reach and impact of our projects.</p> <p>Furthermore, to optimize our financial resources, we actively seek partnerships with various spaces and institutions. By collaborating with them, we can access training facilities without incurring the costs of renting or maintaining our spaces. This not only saves us money but also aligns with our commitment to sustainability by reducing travel expenses. Our adaptability in this regard enables us to deliver high-quality training while remaining fiscally responsible.</p> <p>The dynamism of 4S Fest is also bolstered by the three interconnected structures: 4S Fest X K&Co X Dx digital ., allowing us to harness the required human resources without continually outsourcing skills. This approach not only optimizes our budget but also fosters a sense of unity and commitment within the association, ensuring that the expertise needed to execute our projects efficiently is readily available in-house.</p> <p>In conclusion, 4S Fest's financial sustainability is the result of a multifaceted approach that includes diversified revenue streams, strategic grant applications, resourceful partnerships, and an internal structure that empowers us to meet our goals. We remain dedicated to continually</p>

	evolving our financial strategies to ensure the long-term success and growth of our association and the projects we undertake.
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2. Impact (please complete at least 3 of the 6 sub-sections)

Economic significance	<p>The economic development of the music sector is intricately tied to the strengthening and enhancement of its entire value chain, which includes the various phases of music production, distribution, and marketing. However, at the very core of this value chain lies a foundational pillar that is often underestimated but absolutely crucial: training. Training plays a pivotal role in the music industry, and it can be considered the first invisible link in this intricate chain of events. In fact, one could argue that training is the very heart and soul of any project aimed at fostering the growth of the music sector.</p> <p>By establishing a network of artists, bookers, and festivals, a significant shift can occur in the way artists operate within the industry. This network enables artists to secure more remunerative performance opportunities, ultimately increasing their income through their artistic endeavors. The ability to navigate the complex world of booking and festival appearances, negotiate contracts, and promote their work effectively is often a result of the training and support they receive.</p> <p>By providing artists with the knowledge and skills they need to thrive in a highly competitive field, FeMENA indirectly contributes to their ability to generate income from their artistic creations. This income not only benefits the artists themselves but also fuels the growth and sustainability of the wider music sector. Through training initiatives led by a non-profit organization like FeMENA, female artists become better equipped to not only produce high-quality music but also successfully navigate the complex ecosystem of the music industry, ultimately contributing to its economic development.</p>
Replicability and upscaling	<p>What is particularly interesting to replicate in this program is the format. We wanted to create a safer space for artists to create and develop their capacities. The safety criteria is important to replicate as we want it to be implemented in each of our projects. That's why participative methods through group discussions and evaluations with participants are essential for decision-making and programming our activities.</p> <p>In addition to that, we think that the one to one approach when it comes to transmission is particularly strong and effective. The points that we think that could be interesting to enhance more is :</p> <ul style="list-style-type: none"> -to Select more participants -to Organize more one to one sessions before the second residency -to Dig deeper into the themes of the trainings -to Offer real conditions of performance in front of an audience <p>The same approach was used in our newest professionalisation program TEKWIN, which is a program that aims to support the professionalization of young artist-managers in the electro-music sector. We have broadened the selection of participants to include managers in order to diversify the profiles and themes of the workshops.</p>
Employment generation	
Inclusiveness	<p>Femena is a targeted population motivated to share and establish a network of female electronic music artists in the MENA region. Moreover, it is a</p>

	<p>network and a movement to promote gender diversity and equality in alternative arts and technologies.</p> <p>Empowering women and artists from the LGBTIQ+ Community in the electronic music field was one of our main concerns with the Femena program as we made sure to cultivate a safe space without gender discrimination where the program tended to build itself around the participants' needs in order to create an action and practices that support gender equality, diversity and inclusion. On its approach, It aims to reinforce the participation of female and non binary artists in the music sector.</p> <p>By offering chances for these artists to enhance their skills and expand their connections, it becomes a driving force in amplifying their voices and contributions to the music industry.</p>
Social impact	
Innovation	<p>The FeMENA project, a pioneering initiative in the realm of electronic music in Morocco, was meticulously crafted to provide innovative and inclusive training opportunities for women and the LGBTIQ+ community. This comprehensive program introduced a multitude of training formats to cater to the diverse needs and preferences of its participants. From immersive residencies to personalized one-on-one sessions, from experience of producing tracks on vinyl to enlightening masterclasses and interactive workshops, FeMENA left no stone unturned in its mission to empower emerging talent in the electronic music landscape.</p> <p>One of the remarkable aspects of this project is its unwavering resilience during the challenging times of the COVID-19 pandemic. In the face of adversity, FeMENA adapted and continued its activities, ensuring that none of the planned sessions were canceled. This adaptability, while not initially conceived with advanced technology in mind, allowed the project to flourish under the prevailing circumstances, earning praise and acclaim from participants and stakeholders alike.</p> <p>The impact of the FeMENA project transcends the realm of music training. It has been a catalyst for remarkable transformations in the lives of its artists beneficiaries. Some of the talented artists who took part in this program were so profoundly inspired that they made the life-altering decision to leave their conventional jobs behind and dedicate themselves entirely to music, embarking on a journey of professionalization within this sector.</p> <p>FeMENA's project defied conventional classical norms in training. Instead of following a traditional approach, they cultivated networks of collaboration and a sense of community among the participants. These networks have not only fostered a supportive environment for learning but have also laid the foundation for enduring partnerships, inspiring creativity and innovation within the electronic music landscape. FeMENA stands as a testament to the power of inclusive and innovative training, which can not only equip individuals with skills but also serve as a transformative force in their lives and the broader music industry.</p>
Environmental sustainability	
3. Challenges and lessons learned	
Challenges	<p>1. The first major challenge we faced was the relatively short duration of the training. Because of the short duration of the training, we had to limit participation to artists who had already acquired some basic skills. This</p>

	<p>limitation excluded many talented people who could have benefited from this project if they had had more time to develop.</p> <p>2. The second major challenge arose because of the COVID-19 pandemic. Live performances are an essential aspect of training in the field of electronic music, as they allow artists to develop their skills in front of an audience. Unfortunately, the restrictions associated with COVID-19 have limited our ability to organize live events.</p> <p>3. The third major challenge related to mobility between artists from Morocco and Tunisia. The FeMENA project was conceived in partnership with Tunisian collaborator : La Fabrique Tunisie, and the initial idea was to organize cross-residencies between artists from the two countries. However, the COVID-19 pandemic led to the closure of borders and travel restrictions. This limitation not only affected the diversity of experiences offered to artists, but also had an impact on the opportunities for collaboration and cultural exchange between the two artistic communities.</p> <p>Despite these challenges, the 4S team showed resilience and creativity in finding appropriate solutions. We adapted the training by offering online sessions, developing one-to-one training formats where each artist could have a personalized session with a professional in the sector on topics related to artistic management, sound creation and the technical handling of ableton software. The closure of the borders led to 2 artistic residencies with Moroccan artists, the first on production and DJing and the 2nd on artist management and branding, which enabled us to provide further training and also to weave a network between the small group of artists selected. In addition, the budget saved from the mobility programme enabled us to finance the production of 9 tracks on vinyl, which is now being used as a proposal tool for a number of artists. Although the circumstances were restrictive, they also encouraged us to rethink our approach and explore new ways of achieving our objectives.</p>
Lessons learned	<p>1. Resilience as an essential skill in the associative and cultural sector : We learned that resilience is a necessary skill in the associative sector because it has enabled us to face up to situations of doubt and difficulty. Indeed, despite the challenges that we faced, the 4S team showed resilience and creativity in finding appropriate solutions and the skills we've learned are now being put to good use in our current projects.</p> <p>2. Keeping pace with advances in the cultural sector : We understood by this experience that committing to training artists in the field of electronic music is a tricky yet passionate matter. The cultural industries are continuously evolving. When designing a training program, it's important to keep abreast of the market, its evolutions and new trends, so as to offer your beneficiaries the best of what's available on the market in terms of training.</p>
5. Demographic Information	
Is the organization led by a woman?	No
What age is the lead of the organization?	Between 16 and 35 years old